

Szymon Wróbel

## **SEMINAR: Philosophy in the Process of Making Concepts: A Concept of Image**

Author:	Prof. dr hab. Szymon Wróbel	
	<b>Philosophy in the Process of Making Concepts: Image and Beyond</b>	
	WINTER Semester	SPRING Semester
HOURS	30	30
FREQUENCY	4 x 45 every two weeks	4 x 45 every two weeks

**THE COURSE CORRESPONDS TO TOPICS:** Contemporary philosophy, history of philosophy, history of ideas, social philosophy, political philosophy.

### **ASSESSMENT:**

- The course is available to all students (General course open to all students)
- The course to be conducted in English
- Credit requirements: active participation in classes. The condition for passing is also writing an essay (15 pages of standardized typescript) related to the topic of the seminar. The essay is graded on a scale of 2 to 5.
- Time of classes: Monday
- Begins: 17:00
- Duration: 17:00-20:00 (4 x 45 minutes) every two weeks (for a total of 60 hours)
- Commencement date: October 28<sup>th</sup>
- The seminar will be held on the Zoom platform

### **COURSE AIMS AND CONTENT:**

We are certainly the day after the “pictorial turn” in philosophy. Philosophy turns away from the concept and towards the image. The more the symbolic function is weakened in our culture, the more the pictorial function is strengthened. However, after this “pictorial turn”, do we know better what a picture is? Do we have any concept (or theory) of the image at all? The world of images is numerous and heterogeneous. There are images in dreams and images in the cinema, images of art exhibited to release satisfaction and phantasms that psychoanalysis talks about. There are moving images about which Gilles Deleuze writes and sovereign images about which Jacques-Alain Miller talks. There are images that demand to be looked at and images that eliminate the viewer. Is there any common denominator between them? We need a new theory of images that will, on the one hand, reflect on the image and pleasure – the place where the imagination anchors itself in *jouissance*, and a parallel reflection on the image and reality, in particular “moving reality”, “moving as only one real” – the place where the imagination anchors itself in the real. This seminar will be an attempt to start reflection on a new theory (and concept) of image.

### **KNOWLEDGE TO BE ACQUIRED:**

Participants are expected to acquire two types of knowledge: (1) orientation in the philosophy, (2) orientation in contemporary ways of interpreting series of concepts such as idea, concept, technique of thinking, rationality, argumentation, discussion, public debate.

## **EDUCATIONAL OUTCOMES:**

### **Knowledge:**

- Improved knowledge on the place and role of the humanities, the social, exact and natural sciences in early and contemporary culture;
- Comprehensive understanding of the terminology of the humanities and social sciences and knows how to use it;
- Knowing in depth the relationships among different humanities disciplines studying works of art in culture and the sociological context of cultural activity;
- Knowing and understanding the main methods of analysing and interpreting products of culture in conjunction with tradition;
- Having good organized knowledge on the main trends in philosophical and social thought in a historical and contemporary perspective.

### **Skills:**

- Selecting and interpreting information from different textual, iconographic and electronic sources;
- Analysing artistic, philosophical and sociological texts using the appropriate research tools, and presenting the results of such work;
- Basic research skills enabling the formulation of research problems from the humanities, philosophy, literature, and arts;
- Basic skills in using interdisciplinary research methods and tools to analyse phenomena of contemporary culture;
- The capacity to take part in conferences, symposia and discussions on literary, artistic and philosophical topics.

### **Social Competence:**

- Understanding the dynamics of scientific, cultural and social development and keeping up with new research methods and paradigms;
- Understanding the principles of tolerance and cultural differences;
- Understanding the importance of Europe's cultural diversity and heritage;
- Participating actively in cultural and social life taking advantage of all forms offered by media, the arts and science

## **DESCRIPTION OF THE CLASSES AND CORRESPONDING LITERATURE:**

### **1-2. Gilles Deleuze's Time Machine**

**Readings:** Gilles Deleuze *Cinema 1: The Movement Image*. Trans. Hugh Tomlinson and Barbara Habberjam. London & New York: The Athlone Press, 1989.

### **3-4. The Brain is the Screen or the Cinematic Body**

**Readings:** Gilles Deleuze, *Cinema 2: The Time Image*. Trans. Hugh Tomlinson and Robert Galeta. London & New York: The Athlone Press, 1989; Gilles Deleuze, *The Brain is the screen*, trans. M.

T. Guirgis, [in:] G. Flaxman (ed.), *The Brain is the Screen. Deleuze and the Philosophy of Cinema*, University of Minneapolis Press, Minneapolis 2000.

#### **5-6. Image in the Automatic World of Cybernetics**

**Readings:** Vilém Flusser, *Into the Universe of Technical Images*, trans. Nancy Ann Roth, University of Minnesota Press, 2011. Vilém Flusser, *Towards a Philosophy of Photography*, Gottingen, Germany: European Photography, 1984.

#### **7-8. Microscopia or I Always Speak the Truth**

**Readings:** Jacques Lacan, *Television: a Challenge to the Psychoanalytic Establishment*, New York: W. W. Norton, 1990. Jacques-Alain Miller, “The Sovereign Image”, *The Lacanian Review*, No. 5, NLS, 2018.

#### **9-10. Kinesthetics or the Flow of Matter**

**Readings:** Thomas Nail, *Theory of the Image*, Oxford University Press, 2019; Thomas Nail, *Matter and Motion: A Brief History of Kinetic Materialism*, Edinburgh University Press, 2023.

#### **11-12. Veils, Boxes, Tables, Visit, Joy: Topology of Human Perception**

**Readings:** Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies*, New York: Bloomsbury Academic, 2016.

#### **13-14. The calligram or a trap of double function: the signs invoke the very thing of which they speak.**

**Readings:** Michel Foucault, *This is Not a Pipe*. James Harkness (Editor, Translator), Berkeley: University of California Press 2008.

#### **15-16. The Film-envy of Philosophy**

**Readings:** John Mullarkey, *Refractions of Reality. Philosophy and the Moving Image*, Palgrave Macmillan, New York 2009.